

THE BLOOM IS ON THE RYE,
The celebrated Melody
BY
SIR HENRY R. BISHOP.

ARRANGED FOR THE

HARP.

and Dedicated to

Miss Jane Barbara Nicholas.

By
J. BALSIR CHATTERTON.

HARPIST TO HER MAJESTY THE QUEEN.
AND PROFESSOR OF THE HARP, AT THE ROYAL ACADEMY OF MUSIC.

Ent. Sta. Hall.

Price 4/-

London;
HUTCHINGS & ROMER,
9, CONDUIT STREET, REGENT STREET,
WHOLESALE WAREHOUSE,
10 & 11, LITTLE MARLBOROUGH ST. REGENT ST. W.

INTRADA

1

J. BALSIR CHATTERTON.

ALLEGRO.

ff

gva

gva

gva

ritard.

pp

{H&R, 2442}

The musical score is written for piano and consists of five systems. The first system is marked 'ALLEGRO.' and 'ff'. The second and third systems feature a 'gva' (grace) marking. The fourth system also features a 'gva' marking. The fifth system is marked 'ritard.' and 'pp'. The score ends with a double bar line and a repeat sign.

ANDANTINO.

SIR H. R. BISHOP.

con esp:

pp dolce.

marcato.

ritard.

tempo.

f

p

1

{H&R, 2442}

p *Grazioso.*



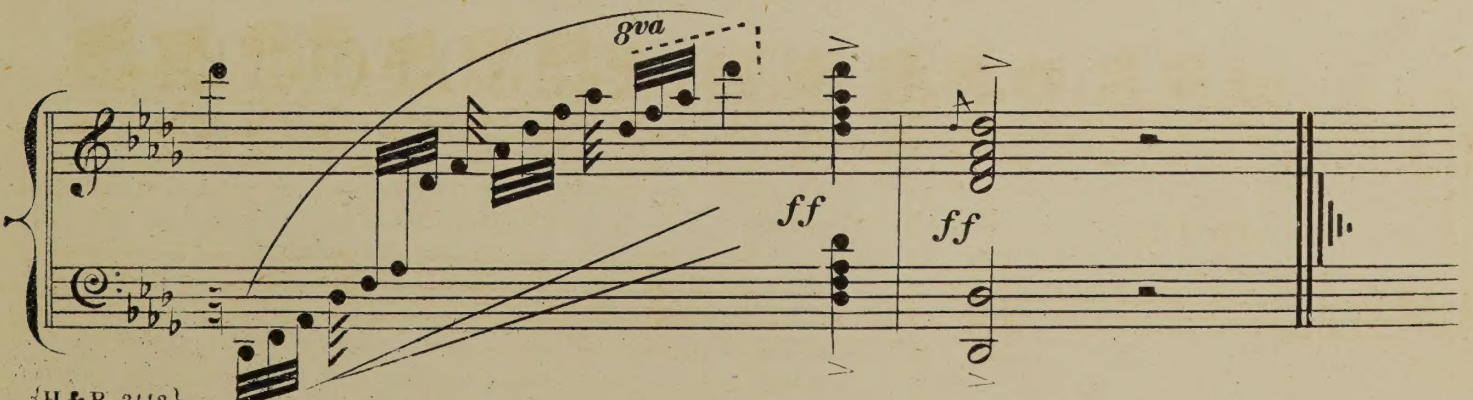
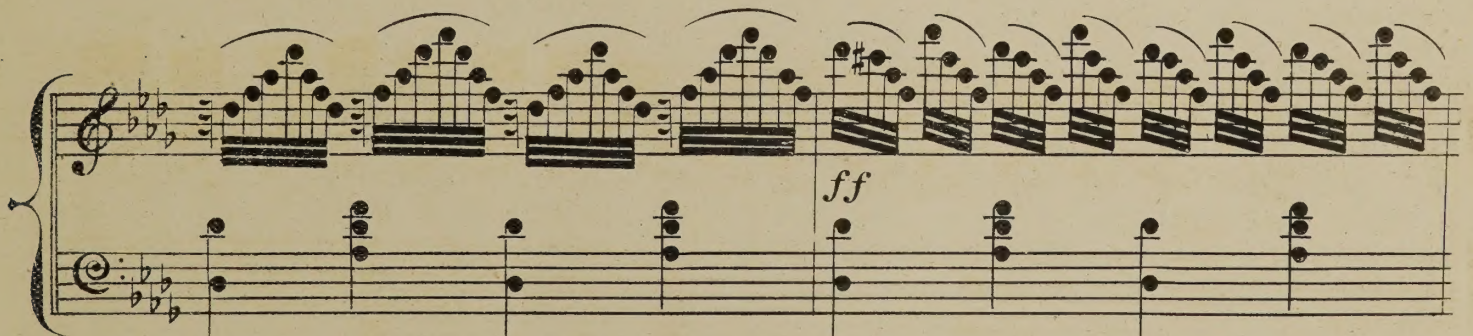
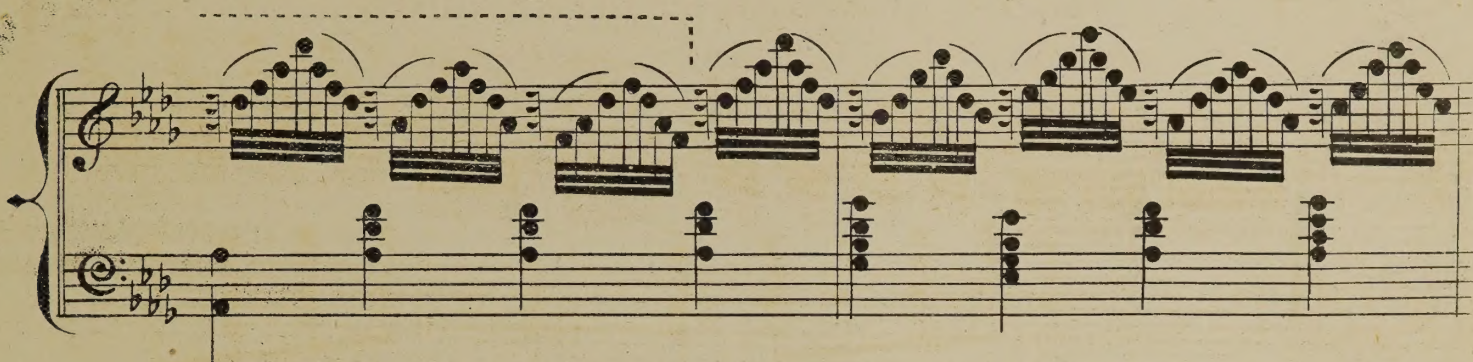
First system of musical notation, piano part. It consists of two staves. The right staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The left staff has a bass clef and the same key signature. The music features a series of chords and arpeggiated figures. Dynamics include *cres.* (crescendo), *f* (forte), and *p* (piano). An *8va* (octave) marking is present above the right staff. The system ends with a double bar line and a repeat sign.

ANDANTINO POCO AGITATO.

Second system of musical notation, piano part. It consists of two staves. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef and the same key signature. The music features a series of chords and arpeggiated figures. Dynamics include *mf* (mezzo-forte), *f* (forte), *a tempo. ad lib.* (ad libitum), *con esp.* (con espressione), *p* (piano), and *ritard.* (ritardando). The system ends with a double bar line and a repeat sign.

Poco Vivo.

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The first system begins with a *pp* (pianissimo) dynamic and a long, sweeping melodic line in the treble. A *f* (forte) dynamic appears later in the system, accompanied by the instruction *(fix Ch)*. The second system features a complex, rapid melodic pattern in the treble with many slurs and accents. The third system continues with similar rapid patterns. The fourth system includes the instruction *cres.* (crescendo) in the bass. The fifth system features a rapid, repetitive melodic pattern in the treble. The sixth system includes the instruction *(fix Ch)* in the bass. The score is written in a style typical of 19th-century piano music.



HARP MUSIC

BY

JOHN BALSIR CHATTERTON,
HARPIST TO HER MAJESTY, THE QUEEN.
AND PROFESSOR OF THE HARP, AT THE ROYAL ACADEMY OF MUSIC.

Nº 1. THE BLOOM IS ON THE RYE, _____	4/	Nº 31. BARDIC RELICS, Nº 1, SWEET RICHARD, _____	4/
2. KATHLEEN MAVOURNEEN, & DERMOT ASTORE, _____	4/	32. " " " Nº 2, VOS GALEN, _____	4/
3. MARCH OF THE MEN OF HARLECH, _____	4/	33. " " " Nº 3, LLANDOVERY & SERCH HUDOL, _____	4/
4. GARIBALDI'S HYMN, _____	3/	34. " " " Nº 4, OF NOBLE RACE WAS SHENKIN, _____	4/
5. CHRISTY MINSTRELS Nº 1, TOLL THE BELL, _____	4/	35. DREAMS OF MENDELSSOHN, _____	3/
6. " " " Nº 2, NELLY GRAY, _____	4/	36. SOLDIER'S DREAM, _____	3/
7. " " " Nº 3, WILLIE WE HAVE MISSED, _____	4/	37. SOUVENIR DE TAMBERLIK, _____	4/
8. AULD ROBIN GRAY, _____	3/	38. BRILLIANT FANT ^a ON MELODIES BY BEETHOVEN, ROSSINI, AND BELLINI, _____	5/
9. BRILLIANT FANT ^a ON FRA POCO & "IN CHE A DIO," _____	4/	39. FLEUR DE OPERA IN SIX NUMBERS, _____	4/
10. ST MARY'S CHIMES, (CAMBRIDGE,) _____	3/	40. LES NOCES, _____	3/
11. AH CHE LA MORTE, (PRISON SCENE, TROVATORE) _____	3/	41. GEMS OF IRISH MELODIES, Nºs 1. AND 2, ea 3/	3/
12. PARTANT POUR LA SYRIE, _____	3/	42. SACRED SERENADE, _____	3/
13. DEAD MARCH IN SAUL, _____	2/6	43. NAADAMAN'S STUDY, _____	2/6
14. FANTASIA ON AIRS FROM MARTHA, _____	3/	44. LILIAN, _____	2/
15. TWO ROMANCES, AUTUMN EVENING, _____	3/	45. WALTZ ITALIA, _____	3/
16. " " SYMPATHY, _____	3/	46. VOLUNTARY, _____	3/
17. CRUSKEEN LAWN, _____	2/	47. SOUVENIR MATRI, _____	3/
18. MENDELSSOHN'S WEDDING MARCH, _____	3/	48. SACRA HARMONICA, _____	4/
19. A SISTER'S REMEMBRANCE, _____	3/	49. MAZURKA, _____	3/
20. GRAND MARCH, LUISA MILLER, _____	3/	50. GEMS OF ITALY, _____	3/
21. ROMANCE, (in F) _____	3/	51. BRIDAL FANTASIA, (IN HONOR OF THE PRINCESS ROYAL) _____	4/
22. PRINCE OF WALES' MARCH, _____	3/	52. ADIEUX DE GRISI, _____	4/
23. BRIDAL MARCH, _____	3/	53. FAVARGER'S SIMPLETTE, _____	2/
24. GRAND MARCH FROM LES MARTYRS, _____	3/	54. RECOLLECTIONS OF THE CRYSTAL PALACE, _____	4/
25. DIVERTIMENTO ON SCOTCH BALLADS, _____	3/	55. CROQUET GALOP, _____	3/
26. GOD SAVE THE QUEEN, _____	4/	56. LA DONNA E MOBILE, _____	3/
27. SOUVENIR DEL OPERA, BEATRICE DI TENDA, _____	4/	57. USEFUL DAILY PRACTICE, _____	5/
28. AULD LANG SYNE, _____	3/	58. GEMS OF NATIONAL MELODY, _____	6/
29. SANTA LUCIA, _____	3/	59. SCALES, EXERCISES & PRELUDES, _____	6/
30. BEAUTIES OF IRISH MELODY, _____	3/	60. BRIDAL CHIMES, _____	3/
Nº 61, OFT IN THE STILLY NIGHT, 3/			

DUETS FOR HARP AND PIANO FORTE,

Nº 62. MARTHA, _____	IN 2 BOOKS, EACH, 4/	Nº 68. IL TROVATORE IN THREE BOOKS, _____	EACH 4/
63. IL TROVATORE, _____	IN 2 BOOKS, EACH, 4/	69. GRAND HUNGARIAN MARCH, _____	4/
64. SCOTTISH SOUVENIRS, _____	4/	70. GEMS FROM THE OPERA, IL DON GIOVANNI, IN 2 BOOKS, ea 4/	4/
FAIRY DUETS FROM MENDELSSOHN'S MIDSUMMER NIGHTS DREAM		71. COMETTANT'S WALTZ, _____	5/
65. " " " Nº 1, SELECTIONS FROM OVERTURE & FINALE, _____	5/	72. RECOLLECTIONS OF WALES, _____	6/
66. " " " Nº 2, YE SPOTTED SNAKES, INTERNEZZO & COMIC MARCH, _____	5/	73. DUSSEK'S SONATA, _____	5/
67. " " " Nº 3, NOTTURNO AND WEDDING MARCH, _____	5/	74. GARLAND, _____	4/
75. MORCEAU DE SALON, _____		4/	

LONDON: HUTCHINGS & ROMER, 9, CONDUIT STREET, REGENT STREET. W